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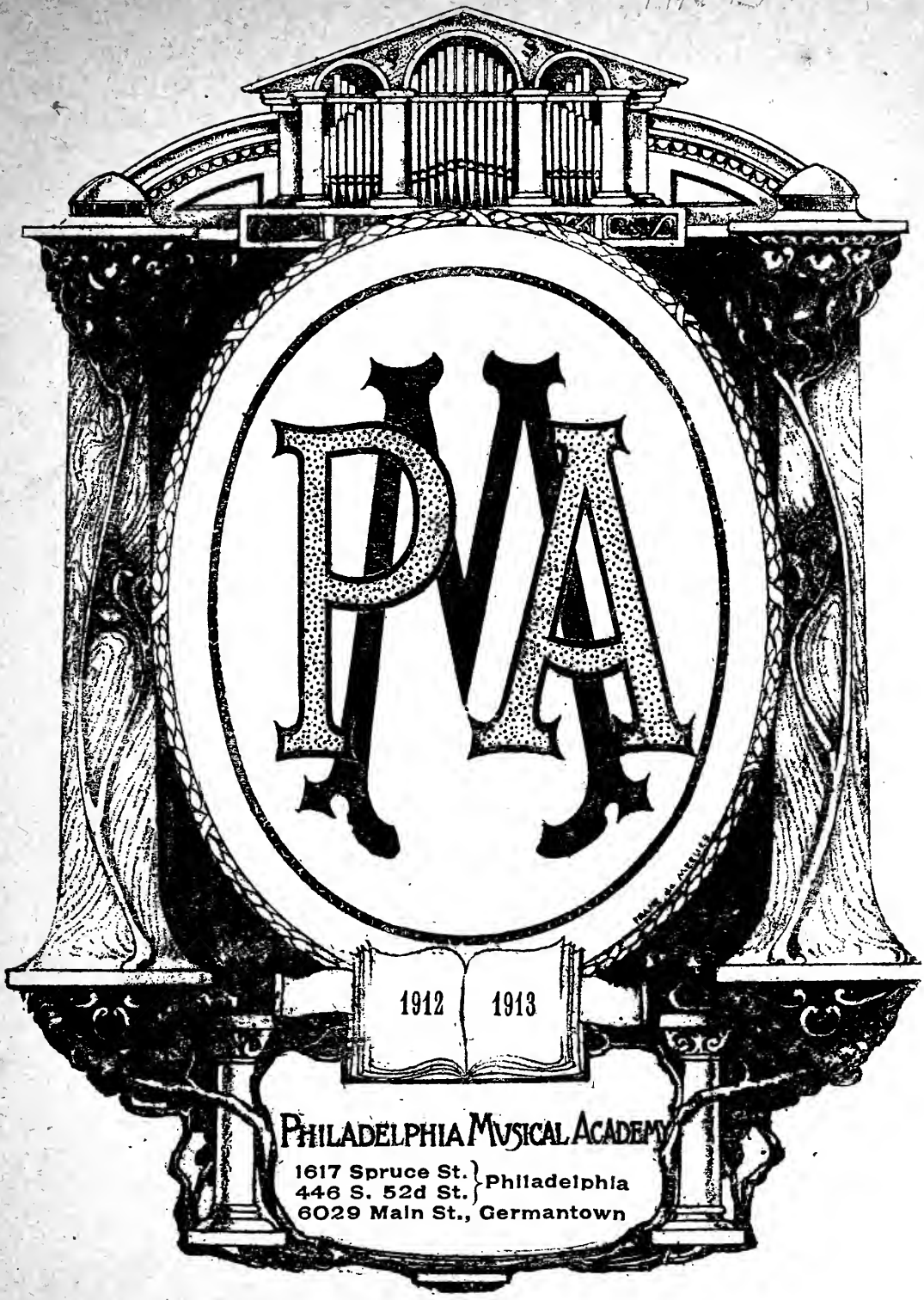
PMA
1912
1913
PHILADELPHIA MUSICAL ACADEMY
1617 Spruce St.
446 S. 52d St.
Philadelphia
6029 Main St., Germantown

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PROSPECTUS

1912 **FORTY-FOURTH YEAR** 1913

PHILADELPHIA MUSICAL ACADEMY

1617 SPRUCE STREET, PHILADELPHIA, PA.

DIRECTOR

RICHARD ZECKWER

GRACE ARNOLD, Secretary

GERMANTOWN BRANCH

6029 MAIN STREET

DIRECTOR

CAMILLE W. ZECKWER

MISS ELLEN W. CHASE, Secretary

WEST PHILADELPHIA BRANCH

446 SOUTH 52nd STREET

DIRECTOR

RICHARD ZECKWER

MISS ANNIE QUINN, Secretary

BELL AND KEYSTONE TELEPHONES

PHILADELPHIA MUSICAL ACADEMY

1617 SPRUCE STREET

FACULTY

Piano-Forte

RICHARD ZECKWER
CAMILLE W. ZECKWER
WASSILI LEPS
CLARENCE BAWDEN
WALTER GOLZ
LE ROY FRAIM
JOSEPH CLARKE

and

HEINRICH PFITZNER

MISS B. DAVIS
MISS V. HENDERSON
MISS FLORENCE URBAN
MISS ELSA SAMANS
MISS M. WALKER
MISS E. MOHR
MISS JEAN CALHOUN
MISS ALICE LEVINS
MISS MARGARETE LEE

Grand Organ

WASSILI LEPS
Organist of Church of the Saviour

CLARENCE BAWDEN
Organist of Oxford Presby. Church

Violin

PAUL MEYER
Late Concertmaster of the Thomas Orchestra, Chicago

MISS EFFIE LELAND

Violoncello

HERMANN S. HENNING

Double Bass

JOHN FASSHAUER

Vocal Music

H. S. KIRKLAND
MISS MARIE BUEDINGER
MISS MARY MACAN

Sight-Singing Class

RICHARD ZECKWER

Theory of Music

Including Harmony, Counterpoint, Canon Imitation, Fugue and Composition

RICHARD ZECKWER
WASSILI LEPS
CAMILLE W. ZECKWER
HEINRICH PFITZNER

Department for the Study of Orchestral Instruments

By Experienced Teachers

GERMANTOWN BRANCH

6029 MAIN STREET

Principal, CAMILLE W. ZECKWER.

FACULTY

Piano

Main and Finishing Departments

MR. CAMILLE W. ZECKWER — MR. JOSEPH W. CLARKE

Primary and Intermediate Departments

MISS FRANCES KINSLER — MRS. JOHN TIERS

MRS. FLORENCE DORISS-BLAND — MISS SARA FINCH

Violin

MR. CAMILLE W. ZECKWER — MR. PAUL MEYER

MISS ALMA GRAFE

Vocal

MISS MARIE BUEDINGER — MR. H. L. KIRKLAND

MISS EDITH F. MACPHIE

Theory of Music

Including Harmony, Counterpoint, Composition and Fugue

MR. C. W. ZECKWER

Ensemble and Symphony Classes

MR. JOSEPH W. CLARKE — MISS ALMA GRAFE

Sight Singing

MISS EDITH F. MACPHIE

WEST PHILADELPHIA BRANCH

446 SOUTH 52ND STREET

FACULTY

Piano

Main and Finishing Department

MR. RICHARD ZECKWER

MR. LE ROY FRAIM

MR. JOSEPH CLARKE

Primary and Intermediate Department

MISS JEAN CALHOUN

MISS MARY WALKER

MISS ALICE LEVINS

Violin

MISS EFFIE LELAND

Vocal

MISS EDITH F. MACPHIE

MISS MARY MACAN

Calendar for Season of 1912-1913

1. HALF SUMMER TERM, of 4 weeks.
   From Monday, September 9th, to Saturday, October 5th.

2. THE REGULAR FALL QUARTER, 10 weeks.
   From Monday, October 7th, to Saturday, December 14th.

3. THE REGULAR WINTER QUARTER, 10 weeks.
   From Monday, December 16th, to Wednesday, March 5th. including a Christmas vacation of 1½ weeks.

4. THE REGULAR SPRING QUARTER, 10 weeks.
   From Thursday, March 6th, to Saturday, May 17th, including an Easter vacation of 3 days.

HALF SUMMER QUARTER.
From Monday, May 19th, to Saturday, June 21st.

The Departments of the Course for Piano Instruction are as follows:

PRIMARY DEPARTMENT, Lady Teachers.

INTERMEDIATE DEPARTMENT, Lady Teachers.

MAIN DEPARTMENT, Gentlemen Teachers.

FINISHING DEPARTMENT, Gentlemen Teachers

The classes of the first three departments contain four pupils each.

Classes for the study of violin, violoncello, vocal music, organ and Finishing Departments are limited to three pupils each.

All classes receive two lessons per week, each one hour long. The quarter contains ten weeks.

The Primary and Intermediate Departments are intended expressly for children between the ages of five and fifteen, but older pupils may enter if they desire to do so.

HOURS OF INSTRUCTION, FROM 8 A. M. TO 9 P. M.

Terms

Payable Strictly in Advance. *Term of Ten Weeks (twenty lessons)*

CLASS LESSONS

Primary Department for Piano (two lessons a week)	$10.00
Intermediate Department for Piano	12.00
Main Department for Piano	$15.00-20.00
Finishing Department for Piano	25.00
Private Half-hour Lessons in the Primary Department	15.00
Private Half-hour Lessons in the Intermediate Department	20.00
Private Half-hour Lessons in Main and Finishing Depts.	$30.00-40.00
Violin — First two grades	15.00
Violin — Third to sixth grade	20.00
Violin — Private half-hour lessons	$30.00-40.00
Violoncello — First grades	15.00
Violoncello — Advanced Players	20.00
Violoncello — Private half-hour lessons	$30.00-40.00
Organ — First two grades	15.00
Organ — Third to sixth grade	20.00
Organ — Private half-hour lessons	$30.00-40.00
Vocal — Class Lessons	20.00
Vocal — Private half-hour lessons	$30.00-40.00
Orchestral Instruments	15.00
Pupils for Harmony Class Only (once a week), Saturday, 10-11	5.00
Counterpoint, Form and Analysis of Classical Works (second year course in Theory once a week)	7.50
Canon, Imitation, Fugue (third year course in Theory, once a week)	10.00
Composition and Instrumentation (once a week)	10.00
Practicing on the Piano, One Hour per Day During the Quarter	5.00
Practicing on the Pipe Organ (Hook & Hastings, Boston), blown by electric motor:	
A Card allowing the pupil twenty hours	5.00
A Card for non-pupils	7.00
Sight-Singing Class, per season (3 quarters)	5.00
Ten Lectures on Pedagogy for pupils in Normal Course	10.00

RULES AND REGULATIONS

Tuition must be paid strictly in advance. Pupils will receive a "Ticket of Scholarship" on the payment of their bills, admitting them to a Quarter of Lessons in the Academy, and no person will be regarded as a pupil or allowed to receive any instruction until he or she has procured this Admission Card. These tickets are also accepted as admission for the concerts, lectures, etc.

Pupils are expected to buy their music at the Academy. This is to avoid delay in procuring music outside, also to enable pupils to obtain the same editions, all school editions being carefully selected in regards to fingering, etc. **All pupils will be allowed a percentage as in music stores.**

Bills for music and books will be presented at the end of each quarter.

No allowance will be made for lessons lost through the absence of the student, except in case of protracted illness, when a written notice must be sent to Mr. R. Zeckwer.

Students are expected to begin promptly with the term in order to receive the benefit of the most satisfactory grading of classes. Having such a large number of students, it is possible to classify very exactly. Some students being quicker in acquiring than others, the teacher will appoint them to higher classes according to their ability.

The appointment of students to the various professors is left to the discretion of the principal, who, however, as far as possible, endeavors to meet the wishes of the student in this respect.

Occasionally it is found that there are legitimate reasons for a pupil desiring to make a change of teachers. If these reasons are submitted to Mr. R. Zeckwer, and endorsed by him, the pupil may be transferred to another class and teacher.

The business of the Academy is suspended on Thanksgiving Day and Washington's Birthday, February 22nd. Lessons occurring on these days are not made up. **Pupils will not be charged for lessons during the Christmas and Easter Holidays.**

CLASS SYSTEM

MUSIC is taught in this Academy as the sciences are taught in schools and Colleges. The masses must be educated thus or not at all. Thousands receive a thorough training in our public schools who would never have been educated if obliged to secure a first-class private tutor; the same is true of musical education. Hundreds can afford to pay fifteen dollars a quarter for musical instruction where one can afford private tuition from a first-class teacher.

The Class System has something besides economy to recommend it. It is adopted in our higher seminaries, not because it is the cheapest, but because it is the best. All that recommends it in schools of literature recommends it in schools of music.

Class teaching does not materially differ from ordinary private instruction. Each pupil is examined in the studies which he wishes to pursue and assigned to the class or grade to which he may belong, the other members of the class being of the same degree of proficiency. The classes are limited to four pupils, in the higher grades to three. Two pianos are used in each class room, and two pupils play at the same time, thus affording a test of correctness of time and accent such as can be obtained in no other way.

One lesson a week is devoted to etudes, the other to pieces. The pieces are usually performed alone, but the latter part of the hour is devoted to technical studies in which all pupils participate together. Each pupil has the benefit of the entire hour, as the time not occupied in playing they are required to give attention to the performance of the other members of the class; to notice their errors; to endeavor to avoid a repetition of them. Thus the instruction to one is the instruction to all; the benefit of the practice, correction or explanation is enjoyed by all; the illustration, the criticism, the approval—all can see and hear. Shyness, that bane of young performers, is cured or abated; freedom and ease, the charms of social and domestic music, are secured.

The power of emulation is also fully developed in the classes; the constant intercourse of pupils with each other at their lessons tend to awaken in their minds an interest in their studies; the laudable ambition to excel, which is invariably created, furnishes a powerful incentive to that earnest and faithful practice which alone can secure rapid progress, while the contact of mind with mind sharpens the intellect and is always conducive to thoroughness of scholarship.

A class lesson is, therefore, nothing less than a private one, but rather something more, inasmuch as the pupils, hearing the performance of others, become familiar with their own deficiencies, overcome awkwardness, and secure grace and skill.

The Philadelphia Musical Academy

The Philadelphia Musical Academy was founded in 1870, Mr. Richard Zeckwer becoming its director in 1876. Four years later Mr. Zeckwer purchased the property, 1617 Spruce Street, and altered it to suit all requirements. The building accommodates two thousand pupils, and is equipped with a beautiful Stage Concert Hall (seating capacity for 250 people) a Church Organ, built by Hook and Hastings, of Boston, fourteen Classrooms, Offices, Library, and Waiting Rooms. The Library, which is very extensive, contains valuable works on the Theory and History of Music and all acoustical subjects, also all the classical music for Pianos, Duos, Trios, Quartets, Opera, Organ and Orchestral scores, all of which are at the disposal of the students, free of charge. Various musical papers are also at the disposal of the students.

The Preparatory Department

The chief success of the pupils of the Philadelphia Musical Academy lies in the thoroughness of the Preparatory Department. Mr. Zeckwer, appreciating the fact that no degree of excellence can be obtained without a good foundation, employs in his Preparatory Department only those teachers who are graduates of the Philadelphia Musical Academy and receivers of the enviable Teachers' Certificate. (See page 16.)

The School Orchestra

A notable feature of the Philadelphia Musical Academy is the School Orchestra. It is a well-known fact that very few schools of music can offer to their pupils this advantage.

The study of wind instruments is not attractive to the average student, therefore the ordinary pupil has not the advantage of studying the classical orchestral works. To obviate this difficulty, Mr. Richard Zeckwer conceived the original idea of building a set of small organs to imitate the tone color of wind instruments, which can easily be played by any advanced piano student. The pupil gains in this way great profit by the necessary transposing of the music written for the various instruments, besides becoming acquainted with the orchestral scores.

All students who are sufficiently advanced are given an opportunity to participate in the orchestral rehearsals. Advanced pupils of piano and other solo instruments and voice have frequent opportunities of performing with the orchestral accompaniment, which is thoroughly appreciated by every ambitious and earnest student.

Ensemble and Symphony Classes

The Ensemble Class, which meets every Wednesday from 10 to 11, is for the practice of Duos, Trios, Quartets for Piano, Violin, Viola, 'Cello, of the modern and classical composers under the direction of Mr. Paul Meyer.

The Symphony Class is intended for the pupils of the Finishing Department. No special preparation is made for these rehearsals, as they are confined to those who are capable of reading at sight. All the Symphonies and Overtures of classical and modern composers are played during the season. (Under the personal direction of Mr. Zeckwer, director.)

Sight Singing

Too much stress cannot be laid upon this branch of musical study, as one of the most essential factors of musical training is the ability to read music at sight, for those deficient in this, labor under great disadvantage. Therefore all pupils, whether in the vocal department or not, should avail themselves of this excellent opportunity.

Sight Singing should be taught to children early in life, but as this is not the universal custom in this country, Mr. Zeckwer has chosen the best portions of the Paris Cheve, Lowel Mason, Tappert and Jadassohn Methods, not forgetting that all pupils in a conservatory are familiar with the Staff System. The latter part of the year is devoted to three and four part chorus.

Harmony, Counterpoint, Composition and Orchestration

The Theoretical Department has long been a feature of the Conservatory both as regards the large number of students and the high grade of scholarship. This is due to the superior ability of the instructors and the thorough and rational method of teaching. For the old-fashioned, dry and pedantic ways of teaching harmony, which have made the study unpopular and almost useless, a practical and interesting course of study has been substituted, which has produced almost a complete revolution in this line of work and the beneficial results of which have been so apparent as to convince the most skeptical of their superiority.

This course is invaluable to everyone preparing to be a teacher.

Organ Department

The Philadelphia Musical Academy is the only school which contains in its building a Pipe Organ (built by Hook & Hastings, of Boston), worked by an electric motor, and is at the disposal of the students, not only for their lessons, but also for practice, at the moderate rate of twenty-five cents an hour.

Vocal Department

As there is no branch of music which requires more special gifts in the teacher for imparting knowledge and for understanding the individual needs and possibilities of the pupil, the faculty of the Vocal Department has been most carefully selected, all having enjoyed the best Foreign and American study. There is a great field in America for the singer: Opera, Oratorio, Concert, Church Singing, and last, but by no means least, important, Teaching. Opportunities for all these branches of singing are afforded the pupils.

Opera Class

All advanced pupils of the academy have the advantage of singing duos, trios, etc., and of attending free the rehearsals of the Opera Class, which meets once a week.

Concerts

Informal concerts are given fortnightly the first and third Saturdays in the month in the Academy Concert Hall, especially to test the improvement of the pupils and to overcome their timidity in playing before others.

No especial preparation is made for these concerts, but no one is permitted to refuse when invited by their respective teachers. These concerts are strictly private, only the pupils and their friends being permitted, and by invitation only.

Evening Concerts are frequently given by the advanced pupils in the School Hall and Musical Fund Hall; and those studying composition have an opportunity of producing their own works or of having them performed at these Concerts.

Frequent Recitals and Concerts will be given by the faculty; dates announced later.

The Alumni

The Alumni Association of the Philadelphia Musical Academy was founded in 1894. President, P. G. Fithian; Vice President, J. B. Martin; Secretary, F. E. Urban; Treasurer, C. F. Dallett; Executive Committee, J. D. Calhoun, E. de la Cova, E. Mohr, E. Scott, I. Merget, A. Margolies, R. Niles.

All graduates of any department of the Academy are eligible for membership in the Alumni, which numbers now about one hundred and twenty-five. Meetings are held the second Saturdays in October, December and April. A concert is given each year in February, and a reception to the graduating class in June. This year was a very successful one, and it is hoped that many others holding the diploma from the Academy will show their allegiance to the Alma Mater by joining the Association.

Gold Medals and Prizes

Richard Zeckwer, Post-Graduate Gold Medal for Piano.
Marie d'Invilliers, Gold Medal for Fugue.
Jesse Tilge, Gold Medal for Vocal.
The Presser Gold Medal for best Essay in the Normal School.
Prizes for pupils under twelve years of age who pass through Primary Department in one year.
Prize for the best examination paper in Harmony.
Prizes for the best technical work in the Intermediate Department.

The Richard Zeckwer Gold Medal is competed for by all post-graduates in piano and awarded to the one who plays best a given piece with three weeks' preparation and without the aid of a teacher.

The medals and prizes competed for annually by the students are judged by musical artists not connected with the Academy.

A $15 prize is offered to the composer of a Piano piece suitable for the Gold Medal Contest of our Post Graduates. The piece must be of the technical difficulties and brilliancy of Chopin's Etudes. All compositions must be sent in before Easter Monday to Mr. R. Zeckwer, 1617 Spruce Street, Phila., when the one judged to be the most suitable will be accepted and produced later at the Graduates' Concert. Copyright of composition is left to the composer.

Diplomas

Diplomas and Teachers' Certificates will be awarded in the different departments on Commencement Day, to those who have passed satisfactorily through the prescribed course of instruction.

Diplomas, $15.00 Teachers' Certificates, $15.00

Resume

Twenty eight Concerts were given during the Season:
Sixteen Pupils Concerts in the School Hall.
Two Faculty Concerts.
Walter Golz; Piano Recital.
One Pupils Concert at Griffith Hall.
" " " *West Philadelphia Branch, at Colonial Hall.*
" " " *Germantown Branch Carnegie Hall.*
Commencment at Musical Fund Hall.
Miss Grafe Piano and Violin Recital.
Two Alumni Concerts.

Lesson Books

As the advancement of the child is naturally of interest to the parent, lesson books are provided, in which the teacher records at each lesson the pupil's progress and application. It is hoped that the parents will examine these regularly.

Parents or Guardians wishing to confer with teachers or the director of the School may do so by appointment only.

Board for Pupils

For the convenience of pupils coming from a distance to study at the Academy, we have a list of places, carefully selected, among private families and boarding houses in the neighborhood of the Academy, where the parents of all such pupils may feel satisfied to intrust their children.

Board from $5 to $10 a week, according to accommodations required.

Free Advantages

Harmony Class for Beginners, and Systematic Training of the Ear through Musical Dictation	Saturday, 10 to 11 o'clock
Ensemble Class (playing of Duos and Trios, Quartets, with Violin, Viola & Violoncello under the direction of Paul Meyer)	Wednesday, 10 to 11 o'clock
Symphony Class (under the direction of R. Zeckwer)	Wednesday, 11 o'clock
Opera Class (studying Trios, Quartets, etc., and whole Operas, under the direction of R. Zeckwer)	Wednesday, 2 to 3 o'clock
Orchestra Class (under the direction of Camille W .Zeckwer)	Saturday, 12 to 1 o'clock

Concerts and Lectures will be given on Acoustics and other musical topics.

These lectures are all illustrated by numerous experiments with the celebrated apparatus of Dr. Koenig, of Paris, and G. Appum, of Hanau. Mr. Zeckwer prides himself in having the best and most complete collection of acoustical apparatus of any conservatory of the world.

Requirements for Graduation

Piano

Candidates must have studied at least two consecutive years at the Academy.

1. The aspirant must play before a Board of Examiners (not connected with the Academy as teachers):
   a Three Etudes by Chopin.
   b A Concerto.
   c A difficult Beethoven Sonata.
   d A Prelude and Fugue from well-tempered Piano by Bach. Also play four other pieces, which they choose from a list of difficult compositions compiled by the Piano teachers of the Academy.
2. Have passed a satisfactory examination in the first year's course of Theory (Harmony)
3. Play a difficult piece at the Graduates' Concert.
4. Have attended at least one year the Ensemble or Symphony Classes.
5. Have attended the Sight Singing Class one year.

Organ

Candidates must have studied at least two consecutive years at the Academy.

1. G. Thomas' Pedal Studies.
2. Have passed a satisfactory examination in Harmony and Counterpoint.
3. Give an Organ Recital.
4. Have attended the Sight-Singing Class.

Theory
(three years' course)

Candidates must have studied at least one entire year at the Academy.

Harmony, Counterpoint, Canon, Imitation and Fugue. The aspirant for a Diploma must compose a four part Fugue.

Violin

Candidates must have studied at least two consecutive years at the Academy.

1. Paganini Etudes.
2. Have passed a satisfactory examination in Harmony.
3. Play a difficult piece at the Graduates' Concert.

Violoncello

Candidates must have studied at least two consecutive years at the Academy.

1. Etudes by Grutzmacher.
2. Have passed a satisfactory examination in Harmony.
3. Play a difficult piece at the Graduates' Concert.

Vocal

We advise pupils in the Vocal Department to acquire enough knowledge of piano playing to perform easy accompaniments.

Candidates who have studied before entering the Conservatory must study at least two consecutive years at the Academy.

1. One year's course in sight singing.
2. To pass the examination in Harmony.
3. To sing moderately difficult compositions at sight at the examination.
4. To sing at the Graduates' Concert with orchestral or piano accompaniment.
5. To sing before a Board of Examiners.

Teachers' Certificates

A special Normal training course has been arranged for those applying for Teachers' Certificates.

The requirements for Teachers' Certificates are:

1. Students must have graduated.
2. Teach a Class in the Academy under the guidance and presence of a teacher for one season.
3. Attend the ten lectures on Pedagogy in the Spring Term.
4. Pass an examination and write an essay on Pedagogics.

Mr. Zeckwer realizes that these requirements are unusually severe. In most schools, the Teachers' Certificates are given before graduation, but as the progress of the times demands the very best, the Philadelphia Musical Academy does not create teachers who are not fully equipped to excel in every way.

Mr. Richard Zeckwer delivers ten lectures on Pedagogy to the aspirants of the Teachers' Certificate, and the studies pursued by them have a direct bearing on the best methods of teaching and imparting musical knowledge.

Owing to this high standard, Mr. Zeckwer has many applications for positions from all over America for those receiving the Teachers' Certificate. (For a list of those filling important positions, see pages 20 to 23.)

Lectures

Mr. R. Zeckwer gave, during the last season, several lectures on Acoustics, illustrated by lantern slides and experiments with acoustical apparatus made by Dr. R. Koenig, of Paris. He also delivered a lecture on the anatomy of the arm and hand.

Graduates 1912

TEACHERS' CERTIFICATE

Miss Pearl Otto
Miss Helen Price
Miss Marion Grafe
Miss Emily Jackson
Miss Beatty Ahn
Miss Ella Fitz-Gerald
Miss Harriet Walling

PIANO DEPARTMENT

Miss Sara Miller Righter
Mr. Clarence H. Fuhrman
Miss Pauline Doerr Varwig
Miss Mary Elizabeth Blood
Miss Myrtle C. Eaver
Miss Edna Jackson
Miss Sara A. Dubrow
Miss Sara M. Dubin
Miss Matilda Weber
Miss Marguerite Stelwagon
Mrs. H. L. Shay

VOCAL

Miss Elsa Ruegenberg

VIOLIN

Mr. Harry Stausbach
Miss Mary Hewitt
Mr. Gabriel Franchetti

THEORY

Miss Lilly Town
Miss Margaret Lee (Piano '09)
Miss Rae Moore
Mr. F. L. Grossi

Zeckwer Gold Medal for Post Graduates
Miss Esther Kornfeld

Marie D'Invilliers Gold Medal
For best fugue on an original theme
Miss Rae Moore

Theodore Presser Gold Medal
For best examination paper in the Normal course
Miss Helen Price

Prize for best Examination paper in Harmony
Miss Helen Harper

Alumni Medal
Mr. Clarence H. Fuhrman

THE FACULTY

The Director takes pleasure in presenting the list of its eminent faculty. It contains many names of national and even international reputation, and each of its members is recognized as an instructor of superior ability. No music school in this country is better equipped to furnish a musical training according to modern requirements.

RICHARD ZECKWER, graduate of the Leipzig Conservatory, and pupil of Moscheles, Hauptman, Richter, Papperitz and Reinecke.

WASSILI LEPS, Russian by birth, graduate of the Royal Conservatory of Dresden, and Pupil of Dr. Wuellner, Rischbieter, Doering, Rappoldi and Draeseke. Mr. Leps is the compser of Andon, which was very successfully produced by the Phila. Orchestra under Fritz Scheel and by the Browning Society, and the Opera "Hoshi San," produced with great success by the Opera Society May 21st. For the last three years Mr. Leps has with great success conducted an Orchestra consisting of members of the Philadelphia Orchestra at Willow Grove.

CAMILLE W. ZECKWER, graduate in Theory of the Philadelphia Musical Academy and receiver of the Teachers' Certificate. Pupil in composition of Dr. Antonin Dvorak (two years), and of Philipp Scharwenka, in Berlin (one year), also violin pupil of Gustav Hille and Florian Zajic, Berlin. Mr. Zeckwer played, with great success, his piano concerto with the Philadelphia Orchestra under Fritz Scheel. This cantata "The Goddess of Liberty" was produced by the Chorus of Strawbridge & Clothier and the Thomas Orchestra of Chicago at Willow Grove, June 29, 1909.

HEINRICH PFITZNER, born at Moscow, Russia, graduate of the Hoch Conservatory of Music, Frankfurt. Pupil of Kwast, Knorr, Scholz. Author of the significant work, "Systematical School of Polyphonic Playing." Teacher of Piano and Theory at the Stern Conservatory in Berlin.

HENRY S. KIRKLAND, vocal pupil of Mr. Lunn and Signor Emanuel Garcia, of London, also of E. J. Meyer, of New York.

PAUL MEYER, graduate of the Frankfurt Conservatory and High School of Music, Berlin. Violin pupil of Hugo Heermann and Joachim. Teacher at the Raff Conservatory in Frankfurt A. M. Five years teacher at the Riga Conservatory. Late Concertmaster with the Thomas Orchestra, Chicago.

CLARENCE K. BAWDEN, graduate of the P. M. A. in Piano, Organ and Theory.

W. LE ROY FRAIM, graduate in Piano and Theory of the P. M. A. Receiver of the Teachers' Certificate.

WALTER GOLZ, graduate in Piano and Theory of the P. M. A., afterwards pupil of Isidor Seiss at the Cologne Conservatory, and teacher at the College of Music of Chicago, 1905-9.

MISS MARIE BUEDINGER, born in Germany, pupil of Jachman Wagner (niece of Richard Wagner and pupil of Garcia) sang at Court before Empress Frederick the Second.

BESSIE SHERMAN DAVIS, born in Philadelphia, graduated from P. M. A. piano department in 1885, theory 1887. Received gold medal 1897. Pupil of Richard Zeckwer, Maurits Leefson and Aime Lachaume.

VIRGINIA HENDERSON, born in Philadelphia, graduate of Philadelphia Musical Academy in 1890. Pupil in Piano of Mr. Rudolph Hennig. Pupil in Organ of Dr. David D. Wood. Member of American Organ Players' Club.

MARY WALKER, born in Philadelphia, graduate of P. M. A. in 1894. Receiver of Teachers' Certificate. Pupil of Mr. Richard Zeckwer.

ELSA MOHR, born in Berlin, Germany, graduate of the Philadelphia Musical Academy in the Piano and Theory Departments, receiver of the Teachers' Certificate, receiver of the Gold Medals for Theory and Composition. Pupil of Herman Mohr, Richard Zeckwer and Aime Lachaume, afterwards studied Piano and composition at the Royal High School, Berlin, Germany, under Dr. Max Bruch, Carl L. Wolf and Carl Heyman.

JEAN DUNCAN CALHOUN, born in Philadelphia, Pa., graduate P. M. A. piano department, 1903. Receiver of Teachers' Certificate 1904. Pupil of Rudolph Hennig.

FLORENCE URBAN, born in St. Clair, Pa., graduate in Piano at Philadelphia Musical Academy in 1905. Graduate in Theory in 1906. Receiver of gold medal for fugue and receiver of Teachers' Certificate.

MISS EFFIE LELAND, graduate in Violin department of P. M. A., 1910, pupil of Mr. Paul Meyer.

ELSA SAMANS, graduate and receiver of Teachers' Certificate, 1910, pupil of Carl Samans and Rich. Zeckwer.

ALICE LEVINS, graduate in Piano at Phila. M. A. in 1909, graduate in Theory 1910, receiver of Teachers' Certif. 1910, received gold medal for best fugue 1910, also the Presser gold medal for best essay on Pedagogics. Pupil of Mr. Rich. Zeckwer.

MARY MACAN, graduate of the P. M. A., 1910. Pupil of Marie A. Zeckwer.

MISS MARGARET LEE, graduate in Piano and Theory, 1912. Receiver of Teachers' Certificate.

HERMAN S. HENNIG, graduate of the Phila. Musical Academy in the Violoncello Department.

List of Some of Our Graduates and Advanced Pupils and the Position They Occupy in the Profession of Music

MISS EDITH AUGHENBAUGH, Teacher in Keen Mar College, Md.

MARTHA C. BARRY, Singing Teacher Baldwin School, Bryn Mawr; Solo Contralto and Choir Director of St. Andrew's Episcopal Church; Teacher in Protestant Episcopal Deaconess Training School; Leader of Swarthmore Club's Woman Chorus.

MR. JOSEPH BRAUN, Organist of St. Bonaventura's Roman Catholic Church, Philadelphia.

MRS. LILLIAN BRIGGS-FITZMAURICE, Director of the Virgil School, Philadelphia.

MR. GEORGE BIGLER, Composer of several published Masses.

MISS NORA BURKE, Organist and Choir Director at St. Patrick's Roman Catholic Church, Philadelphia.

LENA BURKE, Teacher in Northumberland, Pa.

MISS MARY C. BAKER, Organist of St. James' P. E. Church, Bristol, Pa.

MRS. ALICE S. BAKER DICKESON, Solo Violinist.

CLARENCE BAWDEN, Organist of Oxford Presbyterian Church. Teacher P. M. Academy.

HELEN BAUMAN, Teacher, Chatham School, Chatham, Virginia.

ANNA BEEKMAN, Organist, Olivet Presbyterian Church, Atlantic City.

LOU BENNETT, Concert Singer, Kansas.

EDNA BRADFIELD, Violin Teacher, Ursuline Convent, Wilmington, Del.

MRS. F. DORISS BLAND, Teacher Germantown Branch Philadelphia Musical Academy.

MISS JEAN D. CALHOUN, Teacher at Philadelphia Musical Academy.

JOSEPH CLARK, Concert Pianist, Teacher at Philadelphia Musical Academy.

MISS SUSIE CRAIG, Teacher at Philadelphia Musical Academy, 1881-83.

MR. FRANKLIN E. CRESSON, Director of Hyperion School of Music, Philadelphia.

MISS CARRIE C. COLBY, Organist of Linden Baptist Church, Camden, N. J.

MR. ELMER CROUTHERS, Teacher in Broomall, Pa.

MRS. CORBIN DILKS, Concert Pianist.

MR. SAMUEL T. CROMPTON, Orchestra Leader in Wilmington.

MR. WILL H. CLARK, Organist, Trinity Presbyterian Church, Frankford Avenue.

MR. ALVIN S. CLARK, Organist Kemble and Choir Master Christ P. E. Church, Woodbury, N. J.

MISS AGNES CANTWELL, Organist of St. Philip's Roman Catholic Church, Philadelphia.

MISS LENA COMPTON, Organist of Methodist Episcopal Church, Twenty-fifth Street and Columbia Avenue, Philadelphia.

MISS BESSIE DAVIS, Teacher at the Philadelphia Musical Academy since 1888; Concert Pianist.

MISS CLARA HORSELY DEAL, Teacher in Salt Lake City.

MARIE D'INVILLIERS, Teacher of Piano and Composition, Cresson, Pa.

MISS EDITH EASTMAN, Author of several books, "The Ethics of Music," "Musical Education" and "Musical Art," published in Boston.

MR. LE ROY FRAIM, Teacher at Philadelphia Musical Academy.

MISS EMILY FRICKE, Solo Pianist.

MR. POWELL G. FITHIAN, Director of Music in the Public Schools of Camden, N. J.; President of the Alumnæ of the Philadelphia Musical Academy; Organist and Choirmaster of First Methodist Episcopal Church, and Organist of the Most Worshipful Grand Lodge Free and Accepted Masons, of the State of New Jersey.

MR. JULIUS FALK, Solo Violinist.

MR. ANGELO FRONANI, Director of the Euterpe Musical Club; Organist of Baptist Church, Washington; Teacher of Piano and Harmony in the National Conservatory, Washington, and Concert Pianist.

MR. EDGAR FISCHER, Teacher of Violin, Theory and Composition, Director of the Conservatory of Walla Walla, Washington.

MISS ALICE FERNIE, Director of Music at the University of Illinois.

MR. ALVA FRANCKLE, Organist and Teacher in Millville, N. J.

WALTER GOLZ, Teacher in Ziegfeld College of Music, Chicago, Ill. Teacher at the Philadelphia Musical Academy.

MR. ERWIN GASTEL, Violoncellist.

MR. CARL GREBE, Teacher of the Violoncello at the Sternberg Conservatory, Philadelphia.

ALICE GREIMS, Solo Violinist. Teacher at Bryn Mawr School.

MISS MARY GALLAGHER, Church Organist of the Visitation Roman Catholic Church, Philadelphia.

MISS ANNA GLEDHILL, Soprano at Church of the Mediator, Nineteenth and Lombard Streets, Philadelphia.

MRS. HALLOCK-GREENEWALT, Concert Pianist, played with the Kneisel Quartet and Pittsburg and Philadelphia Orchestras; Author of "Pulse and Rhythm."

MISS HENNITTA GROENEVELD, Organist, Gethsemane P. E. Church.

MR. LANE HOFFNER, Organist of New Jerusalem, 22nd & Chestnut Streets, Philadelphia.

MRS. LOTTIE GARRISON HICKMAN, Soprano at Presbyterian Church, Broad and Fairmount Avenue, Philadelphia.

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MR. LELAND HOWE, Teacher of Piano, Organ.

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MISS VIRGINIA HENDERSON, Teacher at the Philadelphia Musical Academy since 1891.

MRS. KENDRICK HILL, Organist of Presbyterian Church, Trenton, N. J.

MISS LIZZIE HALBERT, Organist of Second Presbyterian Church, Carlisle, Pa.

GRACE HOUSEMAN, Organist, Frankford, Pa.

CYRILLA HOLL, Teacher of Public School, Whitpain; Organist Media Catholic Church, Media, Pa.

MR. ALBERT HOYT, Tenor, Episcopal Church, Chestnut Hill.

GEORGE HAEBLER, Organist Trinity Reformed Church, Broad & Venango Streets, Philadelphia.

MRS. F. A. COWING HOYT, Solo Pianist and Accompanist Germantown Choral Society.

HERMAN S. HENNING, Solo Violoncellist and Teacher at the Philadelphia Musical Academy.

MR. H. IMMERMANN, Teacher in Los Angeles.

MR. JOHN INGLE, Director of Columbia Music School, Philadelphia.

RHEA JACKSON, Solo Violinist.

E. CLAIRE JOHN, Teacher, Porto Rico.

MISS SELMA KATZENSTEIN, Concert Pianist; Teacher at the Leefson-Hille Conservatory.

MRS. J. KAIN, Organist of the Milton Baptist Church.

GERTRUDE KEPPELMAN LANDIS, Solo Violinist, Philadelphia.

FRANCIS KINSLER, Teacher at Branch of the Philadelphia Musical Academy, Germantown.

MINNIE LEWIS, Piano Teacher, Atlantic City, N. J.

MR. PRESSON MILLER, Teacher of Singing in New York.

MISS CARY MATCHIN, Teacher in W. H. Green School, Philadelphia.

MISS MARGARET MARSHALL, Organist, St. Francis de Sales Roman Catholic Church, Philadelphia.

MISS MARY MACAN, Teacher Philadelphia Musical Academy. Soloist Third Presbyterian Church, Chester, Pa.

MISS ELSA MOHR, Teacher at the Philadelphia Musical Academy.

MR. ARTHUR L. MANCHESTER, President of the Music Teachers' National Association. Director of Music Spartansburg College.

MISS MARY MARSHALL, Organist of St. Anthony's Roman Catholic Church, Phila.

MARY McKINLEY MAKUN, Organist of St. John's Baptist Church, Manayunk.

MISS A. McKINLEY. Organist of St. Bridget's, Falls of Schuylkill, Philadelphia.

West Phila. Branch of P. M. A.
1911–1912

No of Pupils in Main Dept. — 11

" " " " Int. " 24

" " " " Prim. " 23

" " " " Violin " 4

" " " " Vocal " 1

Total — 65

New Pupils entered
during 1911–192 = 41

MISS HILDA WELLS, Teacher, Germantown, Pa.
MISS MARY WALKER, Teacher at the Philadelphia Musical Academy since 1894.

1911-12

Piano

Primary	42
Intermediate	119
Main	185
Finishing	57
Vocal	59
Violin	59
Cello	3
Organ	9
Sight-singing	30
Counterpoint	9
Fugue	5
Private Harmony	4
Teachers class 7	521
	7
	528

MISS ELSA MOHR, Teacher at the Philadelphia Musical Academy.

MR. ARTHUR L. MANCHESTER, President of the Music Teachers' National Association. Director of Music Spartansburg College.

MISS MARY MARSHALL, Organist of St. Anthony's Roman Catholic Church, Phila.

MARY McKINLEY MAKUN, Organist of St. John's Baptist Church, Manayunk.

MISS A. McKINLEY, Organist of St. Bridget's, Falls of Schuylkill, Philadelphia.

MR. CHARLES DE MARIS, JR., Organist, Park Avenue M. E. Church, New York City.

MR. H. MEYER, Violinist, Philadelphia Orchestra.

MISS ANNA NAGEL, First Moravian Church, Philadelphia.

MR. DAVID NOWINSKI, Violinist, Philadelphia Orchestra.

MISS KATHERINE O'DONNELL, Organist of St. Gregory Roman Catholic Church, Fifty-second and Lancaster Avenue, Philadelphia.

MR. FRANK O'BRIEN, Organist, Church of the Gesu, 17th and Stiles Sts.

MISS ANNE PERRIN, Teacher of Singing in Public Schools of New York.

MISS CHARLOTTE PERSING, Organist of Episcopal Church, Danville, Pa.

MRS. HELEN PULASKI INNES, Director Chaminade Club.

MRS. FLORENCE DORISS BLAND, Teacher, Germantown Branch Philadelphia Musical Academy.

MRS. ELIZABETH PATTEE WALLICH, Opera Singer in Savage Opera Co.

MRS. MARY E. WILLIAMS, Pfromm Director of Jenkintown Choral Society.

MR. HOWARD RATTAY, Teacher of Violin at the Philadelphia Musical Academy, 1895-1903; Solo Violinist.

MR. WESLEY RIDGWAY, Organist of St. John Chrisostover Episcopal Church, Philadelphia.

MR. CLARENCE ROYER, Concert Violinist, New York; Teacher at Ithaca College, N. Y.

REUBEN REEVES, Organist, Cape May.

MR. WALTER SEXTON, Organist of Presbyterian Church, Mt. Airy, Philadelphia.

DR. MARION STREET, Organist of Broadway Methodist Episcopal Church, Camden, N. J.

MISS ADELE SUTOR, Teacher at the Philadelphia Musical Academy, 1888-1903; Teacher at the Leefson-Hille Conservatory.

MISS LOTTIE STAFFORD, Contralto, St. Luke's Episcopal Church; Sight Singing Teacher at Holman School for Girls.

MR. ALBERTUS SHELLY, Teacher of the Violin at New York College of Music.

EDNA FLORENCE SMITH, Soprano, Union M. E. Church, Philadelphia; President of Cantaves Chorus of Philadelphia.

LILLIAN SPOOR, Piano Teacher, Washington, D. C.

MR. EMIL SCHMIDT, Violinist, Philadelphia Orchestra.

MISS MIRIAM SHAUB, Alto Soloist First Presbyterian Church, Lancaster County; Teacher in Shippen School for Girls.

MISS SOPHIA SHAFFER, Organist, Ambler, Pa.

MISS M. THOMAS, Organist M. E. Church, Bustleton.

ANN M. THOMPSON, Accompanist Philadelphia Operatic Society.

MR. LOUIS TREIN, Violoncellist, Philadelphia Orchestra.

MR. OTTO WITTICH, Teacher and Solo Violinist, Reading, Pa.

HELEN F. VOSHAGE, Teacher, Swarthmore Preparatory School, Soprano of St. Philip's Episcopal Church, 42d and Baltimore Avenue, West Philadelphia.

FLORENCE URBAN, Teacher at Philadelphia Musical Academy.

MR. LOUIS VOLMER, Teacher of the Violoncello, Philadelphia Orchestra.

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MISS HILDA WELLS, Teacher, Germantown, Pa.

MISS MARY WALKER, Teacher at the Philadelphia Musical Academy since 1894.

MR. ALFRED WEISER, Organist of Emanuel Lutheran Church, Pottstown; Director of Weiser School of Music.

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MR. HARRY WELSH, Concert Pianist, Atlanta, Georgia.

MR. CLARENCE WILSON, Organist and Choirmaster of 3d Presbyterian Church, Trenton, N. J.

MR. H. WALLACE WEBB, Opera Singer.

MISS MAY H. WARRINGTON, Organist of Trinity Protestant Episcopal Church at Swedesboro, N. J.

MISS C. WASHBURNE, Organist of First Presbyterian Church and Beth Israel Synagogue, Atlantic City.

AMY YOUNG, Teacher Schuykill Seminary, Reading, Pa.

MR. CAMILLE W. ZECKWER, Director of the Philadelphia Musical Academy Branch at Germantown.

MARIE A. ZECKWER, Concert Singer.

823rd CONCERT

GIVEN BY THE GRADUATES OF 1912

WEDNESDAY EVENING, MAY 22nd, 1912

Program

Piano—Love Dream No. 3 ..... *Liszt*
Miss Sara Dubin

Nocturne B minor ..... *Sgambatti*
Miss Marguerite Stelwagon

Violin—Othello Fantasy ..... *Ernst*
Miss Mary Hewitt

Piano—Concerto E flat major, 1st movement ..... *Weber*
Miss Sara Righter

Scherzo op. 4 ..... *Brahms*
Miss Mary Blood

Vocal—Gebet ..... *Taubert*
Haidenroslein ..... *Schubert*
Miss Elsa S. Ruegenberg

Ballade A flat ..... *Chopin*
Mrs. H. L. Shay

Etude op. 25, No. 6 (in thirds) ..... *Chopin*
Rhapsodie ..... *Ernst von Dohinanyi*
Mr. Clarence Fuhrman

Polonaise op. 53 ..... *Chopin*
Miss Sara Dubrow

Violin—Reverie ..... *Vieuxtemps*
Mr. Gabriel Franchetti

(*a*) Claire de Lune ..... *Debussy*
(*b*) "Au Ruisseau" ..... *Schuett*
Miss Edna Jackson

Spinning Song from "Flying Dutchman" ..... *Wagner-Liszt*
Miss Matilda Weber

(*a*) Erotikon ..... *Sjogren*
(*b*) Etude op. 10, No. 4 ..... *Chopin*
Miss Pauline Varwig

Violin—(*a*) Meditation ..... *Massenet*
(*b*) Polonaise ..... *Wieniawski*
Mr. Harry Stausbach

Faust Waltz ..... *Gounod-Liszt*
Miss Myrtle Eaver

COMMENCEMENT

824th CONCERT

GIVEN BY THE GRADUATES OF 1912
AT MUSICAL FUND HALL
SATURDAY EVENING, MAY 25th

Program

Overture—Prometheus ..... *Beethoven*
Pupils' Orchestra under the direction of Mr. H. D. Ezerman

Piano—Rigaudon ..... *Raff*
Miss Sara Righter

Violin—Second Concerto, 1st Movement ..... *Bruch*
Miss Mary Hewitt

Piano—Scherzo—Valse, op. 40 ..... *Moszkowski*
Miss Mary Blood

Concerto E flat major ..... *Liszt*
Miss Myrtle Eaver

Violin—Concerto A Minor ..... *Viotti*
Mr. H. Stausbach and Orchestra

Vocal (a) Träume ..... *Wagner*
(*b*) Hark! hark, the Lark ..... *Schubert*
Miss Elsa S. Ruegenberg

Piano—Concerto D Minor ..... *MacDowell*
Miss Pauline Varwig

Violin—Concerto D major ..... *Wieniawsky*
Mr. Gabriel Franchetti

Piano—Concerto D minor ..... *Rubinstein*
Miss Edna Jackson and Orchestra

Concerto G minor, 1st and 2nd movement ..... *St. Saens*
Mr. Clarence Fuhrman

Rhapsodie Fantastica ..... *Camille W. Zeckwer*
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Orchestra—March from "Athalie" ..... *Mendelssohn*

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